

# New Jersey

## Language Arts Literacy

### Curriculum Framework



#### Chapter 5

#### Activities for Language Arts Literacy



## ACTIVITIES FOR LANGUAGE ARTS LITERACY

Each of the New Jersey language arts literacy standards is elaborated by a set of progress indicators that identify specifically what students should know and be able to do as they work towards achieving that standard by the end of grades 4, 8, and 12. The activities on the following pages illustrate ways in which teachers guide students toward that proficiency. These activities represent a spectrum of instructional approaches that target a diverse student population and that show a continuum of learning from grades K through 12. Activity clusters for each indicator reflect a spiraling of experiences designed to build upon developmental differences.

The description for each activity assumes that the teacher has already presented the literacy skills necessary for success with the activity through structured lessons that provide direct instruction, modeling, and guided feedback. The descriptions also assume that teachers will use these activities as a means for observing student proficiency, identifying additional instructional needs, and extending student understanding and achievement in the content standards and progress indicators for language arts literacy.

The activities serve as suggestions. They are meant to be adapted to students' instructional needs. We need to approach each suggested activity with the questions, "How can I use this activity with my students? What material am I already using that will lend itself to this activity? What else am I doing to develop student achievement in this indicator?" By using this decision-making process, we make these activities our own.

Each activity is preceded by the letter **(E)**, **(M)**, or **(S)**. These letters correspond to the progress indicator designations: (E) Elementary grades K–4; (M) Middle School grades 5–8; and (S) Secondary level grades 9–12. Although these letters suggest specific instructional levels, the activities themselves may be used with modifications at other levels.

## VIEWING

### STANDARD 3.5 ALL STUDENTS WILL VIEW, UNDERSTAND, AND USE NONTEXTUAL VISUAL INFORMATION.

**Descriptive Statement:** In the language arts literacy classroom, students learn how to view in order to be able to respond thoughtfully and critically to the visual messages of both print and nonprint. Effective viewing is essential to comprehend and respond to personal interactions, live performances, visual arts that involve oral and/or written language, and both print media (graphs, charts, diagrams, illustrations, photographs, and graphic design in books, magazines, and newspapers) and electronic media (television, computers, film). Students should recognize that what they speak, hear, write, and read contributes to the content and quality of their viewing.

### CUMULATIVE PROGRESS INDICATORS:

#### 1. Use speaking, listening, writing, and reading to assist with viewing.

- (E) In small groups, students look at photographs of the western frontier and discuss their impressions in preparation for reading *Little House on the Prairie*.
- (E) In preparation for viewing a pop-up book, such as *Haunted House* by children's author, Jan Pienkowski, students talk about some of their favorite pictures in stories they have enjoyed.
- (E) Students discuss whether sound is important when they watch television. As an expression of their viewpoint, they join with others who share their perspective to test their theory. Depending on student opinions, one group will only view the television program, a second group will view and listen to the sound track, and a third group will simply listen to the sound track without viewing any portion of the program. Afterwards, students compare and discuss their experiences and conclusions.
- (M) After students listen to and view Kristin Joy Pratt's *A Swim through the Sea*, each student works with another alphabet book, such as *Anno's Alphabet* by Mitsumasa Anno, to develop a question that invites the reader to connect with the text in a personal way.
- (M) To prepare for videotaping interviews with longtime community residents, students research the history of the region through their library and on the Internet. They then interview older citizens to obtain personal histories. After viewing the tapes, small groups write one-act plays depicting the events described and perform the plays for their class.
- (M) Students read a script of a Gilbert and Sullivan operetta, such as *The Mikado*, in preparation for viewing a live production. Follow-up includes discussion about ways in which the reading facilitated the viewing experience.
- (S) As part of an American history unit, students read about and discuss the many battles of the American Revolution. Then, working in small groups, they create a map of the 13 colonies and label and date the location of each of the battles.
- (S) After reading a novel, such as *Like Water for Chocolate* or *The House on Mango Street*, students view illustrations, films, and artifacts that demonstrate how quilts have been used to celebrate and commemorate individuals. They then construct their own quilt based on scenes representative of the novel.



- (S) As an introduction to a new genre, magical realism, students view works of art by artists such as Frieda Kola. They then discuss the combination of the imaginary and the real. The importance of this combined symbolism in Latino cultures is also discussed before students begin reading examples of the literature.

## 2. Demonstrate the ability to gain information from a variety of media.

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- (E) After reading several stories from *The Magic School Bus* series, students prepare to create their own version that will be based on a tidal pool habitat. Working in pairs, students write a three-page report on a given topic, using at least three forms of media to complete the project.
- (E) During a social studies unit on homelessness, students write a journal entry expressing their thoughts on the subject. They include details they have learned from reading their textbook, newspapers, and magazines; working on the Internet; and viewing the *Reading Rainbow* episode, “Fly Away Home.”
- (E) After reading the traditional tale, *Beauty and the Beast*, students watch the movie of the same title. Teacher and students then compare and contrast the two texts using a Venn diagram. A follow-up discussion focuses on students’ understanding of the story and how that understanding was influenced by the two versions.
- (M) Students are studying biographies of contemporary writers, such as Judy Blume and Robert Cormier, whom they have enjoyed reading. They use the Internet to obtain more information about these authors and locate photographs of them either on-line or in magazines or newspapers. Information is compiled into a report.
- (M) During the study of a tidal pool habitat, student pairs research a particular organism living in this habitat to identify its adaptations. Students use trade books such as *Life in a Tidal Pool*, *National Geographic* magazines, CD-ROMs, and an encyclopedia. After reading for information and viewing photographs, pictures, and diagrams, student pairs collaboratively write a paragraph explaining the organism’s adaptations and then create a papier mâché model of the organism. The models and descriptive paragraphs are exhibited on a tidal pool display table.
- (M) Using newspapers, magazines, and books or accessing information on the computer, students research the themes of a major cartoonist, such as Johnny Hart or Charles Schultz. They then write a letter to the cartoonist, responding to and expressing their opinion of the artist’s work.
- (S) Students participate in a unit on “Learning about Ourselves.” Using a variety of multimedia sources, they investigate an aspect of today’s youth as reflected in music, fashion, popular literature, language, sports, and television programming. On the basis of their research, they draw conclusions about their generation and mount a display that supports their findings.
- (S) After reading *Macbeth* or another play, students view a film version or a live production of the text and compare their interpretation of the text with the performance. Students then use an interactive CD-ROM that analyzes the text and presents interactive activities.
- (S) Students visit an art museum or look at slides of art from a certain period of history. They discuss how these works convey some of the ideas they have encountered in stories and novels that were set in that same period. They also consider how the visual and textual information presented influences their understanding of the period.

### 3. Articulate awareness of different media forms and how these contribute to communication.

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- (E) In preparation for reading *Sarah, Plain and Tall*, students look at a picture book of prairie life and write a class statement of their observations from the visual text. Next, they view a film strip about prairie life and summarize what they learn from their viewing. Then they read MacLachlan's book. Following their reading, students write commentaries on the events of the story and share their commentaries in small groups. Each group discusses the types of information communicated and student responses to the three text forms.
- (E) Students create a classroom gallery of artifacts, photographs, and creative works that best represent the class. For each item displayed, students write a statement explaining why the artifact or creative work was chosen for the gallery and what each item communicates about the group.
- (E) After reading *The Indian in the Cupboard*, students identify and chart the key events in the story before viewing the film of the same name. They then compare the two versions of the story, using a Venn diagram or Comparison/Contrast Box to illuminate the distinctions and common aspects of the two media.
- (M) In preparation for forming a learning partnership with their peers in another country, such as Japan, students read literature, news and feature articles, and encyclopedia entries; view maps, demographic charts and graphs, and videos; and use the Internet to locate information about the country. Students then discuss their methods of research and compare the different kinds of information they obtained from each source.
- (M) After reading a literary work with strong characterization, students work in small groups to identify and prepare a scene that they will mime for the class. In preparing their scenes, students identify and practice gestures, facial expressions, and blocking to convey the nature and role of their character in the scene. After each group presents its scene, the other students discuss what they saw and identify the scene and characters presented.
- (M) Students read instructions for performing a certain task, such as constructing a website, before viewing an instructional video that demonstrates that same task. Students then discuss the advantages and disadvantages of the two forms of communication.
- (S) Students study a photograph of a noteworthy individual whom they will not immediately recognize. They write a brief description or characterization of the individual. Next, students read a biography or autobiography of that person. Then, they read and/or view a work (e.g., speech, poem, performance, or sculpture) by the individual. Finally, they write an analysis of the information inferred from the photograph and the work and relate the information to the biographical text they have read.
- (S) After reading Jonathan Edwards' *Sinners in the Hands of an Angry God*, students study pictures from the colonial period and discuss the impact of the artwork on their understanding of Edwards. Then they read Arthur Miller's *The Crucible* and discuss how Miller's interpretation agrees or disagrees with their interpretation of Edwards' piece.
- (S) Students read *Consumer's Reports* and *Car and Driver* to compare the information available from these two periodicals with information from the Internet. After conducting this research, students discuss the different types of information from these communications media. They bring in ads and discuss features of the resources that are conveyed in the pictorial representation of the car.

#### 4. Articulate information conveyed by symbols such as those found in pictorial graphs, map keys, and icons on a computer screen.

- (E) Students review a newspaper's list or table of tonight's television programs to determine how they would spend one hour of television viewing. After making their selections, students meet in small groups to discuss the schedule of programs and identify the features on the page they used to help them determine what program(s) to watch.
- (E) Students locate and cut out examples of graphic representations that accompany text in newspapers and magazines. After collecting many examples for their research, students sort the representations by type (e.g., graphs, charts, drawings, and photos); count and compare the number of examples in each category; and discuss the distinctive features of each type of graphic. Then students divide into groups to search for articles that make use of their assigned type of graphic. They discuss in groups and then with the class how the graphic conveys information in the article.
- (E) Students in an upper elementary class construct hypertext stacks. To do this, they need to encode and decode pictographic information such as the designations for home stack (house icon), direction (arrow icons), and movement within the stack (button icons).
- (M) In connection with a mythology unit, students study the development of ancient cities. They look at variety of maps (political, topographical, and geographic) of a given area. Using the symbols on the maps, they interpret why the population center developed, considering terrain, climate, altitude, waterways, and seaports. After class discussion, students work in small groups with a teacher-created map featuring an imaginary country and standard symbols designating the location of natural features such as mountains and rivers. Students decide where to place major population centers.
- (M) Students locate news articles with accompanying graphs and charts illustrating concepts presented in the articles. They then prepare and deliver a brief presentation explaining the information conveyed in the visual components of the article. These talks also include discussion of the types of graphic representations used, reasons why the information represented graphically is key to the article, and explanation of why these particular types of graphics were appropriate for conveying the information visually. Students then identify an additional piece of information or an idea that could be represented and draw the graphic for it.
- (M) Students identify and collect examples of familiar logos and symbols, such as those for Nike, McDonalds, and television networks. After collecting a large sample of these, students work in small groups to identify the message intended by the symbols. Through large-group discussion, students develop categories for the types of messages in their sample and sort the symbols by the type of message conveyed.
- (S) Each student selects an icon from a computer program, such as *WordPerfect* or *Word*, and prepares and delivers a brief presentation to the class about the function represented by that icon. Students then identify a function for which the computer does not have an icon. Each student designs an icon for one of the features not included on the toolbar.
- (S) Students research various sources to locate symbols in a variety of disciplines (e.g., mathematics, physics, chemistry, biology, and social studies) and contexts (e.g., patents, copyrights, technical manuals, cookbooks, magazines, and newspapers). They then write brief summaries explaining what the symbols represent and the function of those symbols in the sources they used.



**Public Television**



- (S) Students identify acronyms used in various contexts (e.g., trade names, historical treaties, government programs, etc.), research the acronyms, and explain what each acronym stands for.

## 5. Respond to and evaluate the use of illustrations to support text.

- (E) After viewing a film or video, students write journal entries and draw pictures in response to what they have seen. Their journal entries, which they will share with classmates, may include a summary of the story as well as their thoughts and feelings about it. Students then meet in pairs to share what they have written and drawn and to identify information and/or ideas that they learned as a result of sharing.
- (E) After reading several books or stories by an author/illustrator (e.g., Eric Carle, Chris van Allsburg, or Roy Gerard), students brainstorm with the teacher the defining characteristics of the illustrator's work. These ideas, recorded on the board, serve as the basis for a discussion of how the illustrator used pictures to support the text.
- (E) After listening to the story of *Peter and the Wolf*, students listen to a passage from Prokofiev's work by the same name and draw a picture of the scene conveyed by the music. Afterwards, they view artists' renderings of that scene. They then compare the different representations of the tale.
- (M) Students compare current magazines, including *Time*, *People*, *Ebony*, *Sports Illustrated*, and *National Geographic*, to note the types of advertising in each. Students make a chart of the advertising features in each periodical, including object or service being promoted, type of appeal made, proportion of art to words, image (visual and verbal) presented, and vocabulary used. Students then write an explanation of differences between the types of advertisements in the magazines.
- (M) Students study caricatures of prominent 20th-century Americans by such artists as David Levine or Al Hirschfield and write responses to the caricatures, noting their thoughts, impressions, and feelings. Next, students locate photographs of these prominent individual in books, magazines, and newspapers and on the Internet. Working in pairs, students list the features in the photographs that were illuminated or highlighted in the caricatures. Students use their lists and written responses as they discuss how each caricature affected their impression of the individual.
- (M) Using a daily newspaper, students observe how news photographs, graphs, maps, tables, and cartoons enhance text. They then write a news story based on a piece of literature they are reading and illustrate it with a variety of visuals, such as graphs, maps, and drawings.
- (S) Students examine current issues of such magazines and newspapers as *Money*, *Wall Street Journal*, *Newsweek*, *The Star-Ledger*, *USA Today*, *Good Housekeeping*, *Vanity Fair*, and *New Jersey Monthly Magazine* to determine the type of audience for which each periodical is geared. Next, students work in small groups to identify the features of the periodicals (e.g., length of the articles, types of articles, use of graphics, proportion of graphics to written text, and advertisements) that they used to identify the audience of the periodical. Finally, students search the Internet for demographics on these periodicals to confirm or refute their conclusion and report their findings back to the class.



- (S) Students study and interpret a political cartoon from the past, such as a work by Thomas Nast or Walter Appleton Clark. Once the intent of the cartoon is clear, pairs of students work together to modify the cartoon to fit a contemporary figure or situation. The pairs then exchange their modified cartoons. Each pair explains (orally or in writing) the essence of the new cartoon.
- (S) Students locate a book in which the central idea or theme is conveyed through photographs and supported by written text. Students study the photos and accompanying text to identify the photojournalist's perspective on the topic, mood, and key ideas. Then, students write a reflective response evaluating the photojournalist's representation of the topic.

## 6. Recognize and use pictorial information that supplements text.

- (E) Before reading a story, such as one from Arnold Lobel's *Fables*, students view and discuss an overhead transparency of the illustration that precedes or accompanies the story. As the students observe and identify different features of the picture, the teacher notes these observations on the board. After students read the story, they compare their observations with their responses to the fable.
- (E) Each of three groups performs a given task described in a selection of everyday text that explains how to do something (e.g., how to tie-dye a T-shirt or how to make an origami bird). Without viewing the illustrations, one group of students reads the selection and then attempts to use the written instructions to perform the task. The second group studies the illustrations and uses these as their sole guide to performing the task. The third group, with access to both the written and pictorial text, attempts to perform the same task. Afterwards, the students compare their experiences with the different versions of the instructions.
- (E) In conjunction with a class reading of Judi Barrett's *Cloudy with a Chance of Meatballs*, students look at a chart of nutritional values of different foods. Based on the information, they select and plan healthy foods for breakfast, lunch, and dinner on a given day.
- (E) Before listening to a poem, such as Shel Silverstein's "Hector the Collector," students study the poet's line drawing for the poem to predict the poem's central idea and imagery.
- (M) Students examine illustrations cut out from magazine articles to predict or determine what the article is about. Then, students read the article and compare their predictions with the substance of the article.
- (M) Students compare advertising for a particular type of product on the radio, television, and Internet and in newspapers and magazines. Points for analysis include the following: How do these media differ? How are they alike? When a visual image is not possible, as in radio, how does the advertising differ? How do moving images affect the message as compared with stationary ones?
- (M) Using one of Russell Freedman's photobiographies, students propose questions that might be evoked by the photographs, yet not answered by the text.
- (M) Students review a chapter of their science text to identify three graphic representations that are essential to their understanding of the content. They write brief explanations justifying their selections that they then share in small groups. Through discussion, students note points of agreement and disagreement. Afterwards, they report to the whole class. These reports may be charted to show their similarities and differences.



- (S) Groups of students collect two magazine articles with accompanying illustrations. Each group makes a list of the illustrations for its articles, cuts the illustrations, and places them on a large table or tacks them up on a bulletin board where they can be retrieved later. The groups then exchange articles with each other, read the articles, and select those illustrations from the bulletin board that are graphic representations of information in the articles they have read. Students use the lists made earlier to verify their decisions.

- (S) As part of an independent reading project on the Depression, students might read George Ella Lyon's *Borrowed Children* or Arvella Whitmore's *The Breadwinner* and research pictorial images in such sources as *Let Us Now Praise Famous Men* or the photographs of Dorothea Lange. Each student selects two or three photographs to share with the class.



- (S) After reading a biography or an autobiography, such as Russell Baker's *Growing Up* or Margaret Mead's *Blackberry Winter*, students prepare a pictorial essay about that person's life. They conduct research on the demographics, economy, and social conditions of the period; create charts and graphs; and select photographs to include in an oral presentation.

## 7. Use symbols, drawings, and illustrations to represent information that supports and/or enhances their writing.

- (E) Students create a chart of common proofreading and editing symbols to display in their classroom and use throughout the year as they work on drafts of their own writing. As they learn additional symbols, they add this new information to their chart.
- (E) Students write an adventure or mystery story that takes place in their community. These stories should include descriptions of the setting but should not identify where the main event takes place. Students then create a map of their story journey, using symbols that represent houses, other buildings, parks, roads, and points of interest along the route. After completing their maps, students display them on the board. As students read their story aloud, the class tries to match the maps to the stories.
- (E) After studying the Leni Lenape, students use their knowledge of the Lenape's use of story belts to depict the main events of a story they have read. Using butcher paper crumpled to represent leather, students design their own pictographic representations that tell the story. Then in their own words, they write explanations that translate the pictographic version of the story.
- (M) After reading self-selected novels, pairs of students present a Siskel and Ebert type of review of their independent reading, using photographs, drawings, and artifacts to represent key elements of the story.
- (M) During a unit on Chinese history, students work in small groups, with each group assuming responsibility for studying a different dynasty and its architecture. Gathering photographs and designs from texts and the Internet, each group prepares an oral report supported with visuals on the group's dynasty and architecture.
- (M) After reading Lois Lowry's *Number the Stars*, students discuss the many levels of significance of the Jewish star in that story. Next, they conduct research on symbols and artifacts that have special significance to different cultures and religions. Students then write individual reports on what they have learned about the role of symbols in different cultures.

- (M) Students conduct research on symbols and artifacts that have significance to different cultures and religions. They provide descriptions for selected symbols and develop catalogs by culture or religion or by categorizing symbols across cultures and religions.
- (S) After reading and viewing *Griffin and Sabine* materials, students, working in small groups, create and illustrate their own visual and verbal correspondence with a mystery character that they have selected from a novel or play the class has read or seen. The groups share their correspondence with the class, and students guess to whom the group has written.
- (S) Students locate ads and commercials that specifically target either males or females. They cut out the ads from magazines and newspapers or tape television commercials, which they evaluate in the classroom for gender-specific messages. Class discussion should reveal how and why depicted images are positive or negative influences on people.
- (S) Before students read a piece of informational text, they think about what they are going to learn, their purposes for reading, what they might already know about the topic, and other texts they may have read or viewed that might relate to the text. Then, working in pairs, students survey the article and construct a prediction map using the subtitles, highlighted words, and graphic information to predict what information they will find. Each member of the pair should have a copy of the map. Students then work individually to identify areas that are unfamiliar or unclear prior to reading. While reading, students work with their maps, adding words or phrases to explain the new or extend the known concepts. Finally, students write a reflective response in which they discuss and evaluate their use of the map as a reading and writing tool.

## 8. Use simple charts, graphs, and diagrams to report data.

- (E) Students in a fourth-grade class have been keeping track of the number of students who took a bus to school each day during a four-week period. The students record the following instances:

Week #1	Week #2	Week #3	Week #4
5 6 8 9 6	2 3 4 5 4	2 5 3 5 6	1 7 8 6 9

Their teacher then shows them how to display their collected data using a stem-and-leaf plot.

Stem	Leaves
1	1
2	22
3	33
4	44
5	5555
6	6666
7	7
8	88
9	99

The teacher shows students how to read this visual data and explains to them that the first digit of a number is the *stem*. The rest of the number is the *leaf*. Students in turn use the stem-and-leaf plot in order to consider the mode (the number most frequently occurring) and the median (the middle number that separates the collected list).

- (E) Students studying the life cycle of a plant measure the growth of a bean plant daily and prepare a graph to show the change observed over time.
- (E) Students create graphs based on peer information, such as birth months, states in which students were born, number of books read by each student. The data are compiled into a class album that is kept on display. Students periodically add new information, such as numbers of children who participated in various weekend activities.
- (E) In a fourth-grade study of New Jersey, cooperative learning groups develop charts, graphs, and diagrams to represent various geographical facts concerning New Jersey regions. For example, population figures of major New Jersey cities may be used to generate a bar graph to compare city populations. New Jersey population growth throughout the 1900s may be researched and recorded on a line graph. The state's natural resources may be researched and then represented on a map.
- (M) In class discussion, students identify issues for which there are several points of view. Cooperative groups then select one of these issues to research, and each group develops a survey, identifies groups to be surveyed, and gathers data. Afterwards, each student develops a report based on the data and includes student-selected visual formats for presenting the data.
- (M) Students look at reference material to locate other uses of timelines, such as recording events that occurred during the Paleozoic era. They then make timelines of the important events in their lives.
- (M) After they read *What My Sister Remembered* by Marilyn Sachs, students make a diagram charting the relations among all the characters in the novel.
- (S) In groups, students create their ideal teen TV schedules. They discuss how to schedule programs for different parts of the day and which programs should compete with each other. Their final schedule is for one week, for at least three different channels.
- (S) Students create a hierarchical array to illustrate the relative importance of particular events in a play or a novel. This visual display enables students to think critically about the events and to see their relationship to each other.
- (S) Students review classified ads in newspapers for the types of jobs they think they might someday enjoy. They develop a criteria chart containing information, such as education requirements and skills needed, and keep records of the requirements necessary for particular types of jobs. After they study ads for several weeks, they write an essay in which they discuss the conclusions they are able to draw from their data.

## 9. Distinguish between factual and fictional visual representations.

- (E) Following the viewing of the *Reading Rainbow* episode, “Bringing the Rain to Kapiti Plain,” students and their teacher compare the weather folklore presented in the feature story with the factual weather information presented in the experiential segment of the program.
- (E) Students learning about bears compare illustrations from the fiction and nonfiction books that they have read or that have been read aloud to them to determine whether each illustration shows factual or fictional bears. They name the identifying characteristics that help them make their determinations.
- (E) After reading about the Arthurian legend, students view segments of both Disney’s *The Sword in the Stone* and *Excaliber*. They then work in groups to find similarities and differences between the animated and live-actor versions.
- (M) During their study of the Civil War, students compare photographs of the period and illustrations from fiction to determine the artists’ attitudes toward war.
- (M) Students review some of the books in the *Getting to Know the World’s Greatest Artists* series in which cartoons, photos of artwork, and other realistic photos are incorporated. Students discuss the impact each type of visual might have on the reader and why the authors chose particular types to accompany particular texts.
- (M) Students view *The Red Balloon* produced by Brandon Films but do not see the final episode. Then they create their own endings and compare them with the original one. They discuss which endings could really happen and which might be fictional.
- (M) Students keep a two-column record of their viewing. For each movie, television show, or commercial viewed, they take notes identifying “The Real” (column 1) and “The Unreal” (column 2). Following each daily record, students write a brief note indicating what was missing that would have made each show or commercial more realistic. Class discussion focuses on the impact of deviations from the real.
- (S) Students discuss current popular movies they have seen, focusing on plots, themes, etc. Small groups then select one movie for discussion. Students consider whether the film portrays life as it is or as we would like it. They then write a short report in which they reflect on the film’s view of reality. Each group presents its findings to the class.
- (S) After they study political cartoons, students compare one cartoon with a factual account of the cartoon’s topic. They discuss the impact of each cartoon on the reader and note particularly effective elements of each. They then read another factual news account and create or discuss how they would create a political cartoon based on the same topic.
- (S) After reading and discussing *A Streetcar Named Desire* by Tennessee Williams, students view the film. In a comparative analysis of the play and the film, the students conduct research on the 1950s, keep a record of the visual details that would need to be modified if the play were set in this decade, and discuss their findings. Next, groups of students select a film or TV program they have seen recently and together develop a list of visual modifications that would need to be made if it were set in the 1950s.



**10. Take notes on visual information from films, presentations, observations, and other visual media, and report that information through speaking, writing, or their own visual representations.**

- (E) The teacher directs students watching a science-based *Nova* videotape to jot notes on a 3 x 5 index card as they watch. They are to record what parts they find interesting, remarkable, or strange. When the episode concludes, students are encouraged to review their notes and respond to the question, "What stood out for you?" in a discussion with their classmates.
- (E) Students take notes from the computer while they use software programs that provide information about topics being studied in science. For example, students researching the ocean or rainforest may find the *Imagination Express* materials useful. Before starting their research, students write questions they have about the topic on index cards. The notes they take answer their questions and include both prose and illustrations.
- (E) Students listen to or read a number of fairy tales. They prepare to build models of castles by making use of such references as Macauley's *Castle* as well as material they can view on the Internet.
- (M) As they view a TV sitcom, students take notes on different aspects of the program, including setting, costumes, and props, and the contribution of these to the total effect. These notes will serve as the basis for an oral report.
- (M) Students discuss particular TV characters or sports celebrities they enjoy watching and discuss the qualities they find appealing. They then view a program with that character or personality and take notes on the individual's appearance and actions that confirm opinions shared during the previous discussion.
- (M) After reading an "An Occurrence at Owl Creek Bridge," students watch the video of the short story. The director of the film was required to tell the story that takes place inside a man's mind before he is hanged, a sequence that actually occurs in a matter of seconds. Students study the film to note how the order of the shots on film tell the story in a compelling manner and discuss how this order varies from the sequence in the short story.
- (S) Students watch a favorite TV show or read a story that contains considerable dialogue. They list examples of ritualized communication that are evident, such as waving, saying "hello," or raising an eyebrow. Students share findings with the class and discuss the effects and purposes of such ritualized communication.
- (S) Each student selects a self-help topic (e.g., career success, healthful living, weight loss, or defying one's age) to study in terms of how it is visually portrayed in magazines. Students create a collage of the ads they have found on the topic and write a commentary about the conclusions that can be drawn from the ad content and design.





- (S) Students examine at least ten print ads, studying each for surface features, such as product design, ad layout, and graphics. Then they look for cultural themes and messages, such as gender roles, social class values, stereotyping, and lifestyle differences. Finally, students write an essay in which they discuss how advertisers use visual form to express some of these themes. For each generalization made, students cite references to at least three print ads.

## 11. Recognize and respond to visual messages of humor, irony, metaphor.

- (E) Students discuss drawings that accompany some nonsense poems their teacher has read to them, such as those of Shel Silverstein or Mother Goose. They comment on whether they believe the drawings are as humorous as the poems, and what makes the drawings humorous.
- (E) After they study idiomatic expressions, such as “kick the bucket,” students draw pictures of literal interpretations of them. The class takes turns identifying the expression each student has drawn.
- (E) Students read *Stellaluna* by Janell Cannon or listen to a read-aloud of the story. They discuss the improbability of the events as depicted in the illustrations. They then imagine other humorous situations in which Stellaluna might have found himself and draw pictures of how such situations might appear.
- (E) After reading *Dominic* by William Steig, students discuss ways in which the little toy puppy might symbolize things Dominic is missing in his life. They also discuss Dominic’s different adventures and other ways of interpreting the characters he encounters along the way.
- (M) Students bring in birthday cards, holiday cards, or other messages they have received that they feel are humorous. The class discusses what makes them funny.
- (M) After students read or listen to *Mufaro’s Beautiful Daughters* by John Steptoe, the teacher has them consider ways in which the artwork reflects the contrasts between the daughters in the story. Students learn how the visual form can be used as a reflection of story theme.
- (M) Students look at a poster of New York City, drawn from a Manhattan resident’s eyes. In it, Manhattan is very large, and New Jersey and the rest of New York City are quite small. Students then create a visual of a place or situation in which something they value is exaggerated to show the students’ attitudes or perspectives towards it.
- (S) Students review teen magazines to find examples of visuals that contain exaggeration and irony. They discuss why these visuals are or are not effective.
- (S) Students examine political cartoons in order to identify examples of satire and irony. Using columns and editorials that correspond to the cartoon as a resource, students identify the specific choices the cartoonist made when depicting the scene. They consider the following questions: What information did the cartoonist include? Leave out? What prior knowledge did the cartoonist assume on the part of his/her viewer?



- (S) After students read and discuss a novel, they search for or create an illustration or other visual using elements that they believe symbolize themes of the novel. In groups, students share their visuals and explain the ways in which they believe their illustration represents the novel's themes.

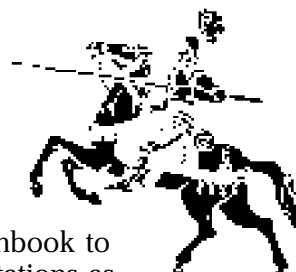
## 12. Articulate the connection between visual and verbal message.

- (E) After students read a multicultural picture book, such as *Babushka's Doll* by Patricia Polacco, they discuss aspects of the culture they have learned from the pictures rather than the story's written text. They then study other picture books to identify information conveyed through illustrations.
- (E) Students create picture glossaries for specific topics, such as animal groups, parts of a computer, types of transportation, and food groups. They illustrate terms with pictures that they label. Under each drawing, they write one or two sentences to summarize the pictorial information. When sharing their work with classmates, students explain their reasons for using particular visuals with their concepts.
- (E) Referring to such books as *The Way Things Work* by Macauley, groups of students select a machine or appliance to pantomime. Their pantomime should make evident the way in which the machine operates. During the pantomime, the class guesses the machine or appliance being demonstrated and takes notes on the particular actions of the actors that would confirm their guess.
- (M) A teacher prepares her class to listen to a poem with a great deal of irony, such as "Snowy Morning" by Lilian Moore. She tells the class that while she reads, they should close their eyes and imagine the scene being described. After the poem is read, each child is asked to draw a picture of the scene. The children then discuss what they imagined and what is conveyed in their drawings.
- (M) After writing a story set in their classroom, students create a map of the setting. They include a legend on which they indicate the scale of items in the drawing, color-coding, and symbols or labels for particular items. They work with a partner to ensure that all items are appropriately identified.
- (M) In a journal documenting their TV viewing habits, students record and comment on the specifics of each show and their reactions to it. They then make some determinations about themselves as viewers, including the types of shows they enjoy, how much time they spend viewing, and how they benefit from their viewing.
- (M) Students develop their own graphic organizers as a way to highlight and elaborate their own ideas as these emerge in the context of a theme, investigation, or other focus of study. These graphic organizers become finished, displayable products that enhance the verbal messages of the students' verbal expressions.
- (M) Students examine texts that are matched to specific works of art, such as *Children of Promise: African-American Literature and Art*. Students then use a graphic organizer to compare the visual and verbal messages in the text.
- (S) Toward the end of the year, students are invited to create a book cover for one of the novels they have read. First, they look at book jackets and CD and videotape cases to determine which are most effective. Then, each student selects a novel and designs a book cover for it. Students can present their new covers to the class and discuss how these connect to the text; the covers can also be displayed for the school to enjoy.

- (S) After reading world literature for several months, students research the geography and climate of the story settings they have encountered, such as those in *A Room with a View*, *Beowulf*, *The Joy Luck Club*, and *One Hundred Years of Solitude*. They write a brief description of each setting and locate a descriptive passage in the literary work that confirms their research. That passage and the expository description are typed onto a single card that also bears the title of the literary work. This card is placed on a world map in the area that corresponds to the work's setting.
- (S) Students search the Internet for information on colleges or technical schools they might attend after high school graduation. They print out text and photos and prepare a collage of the artwork. In groups, students predict what the text might say about the school, using the artwork as a basis for their predictions. Predictions are confirmed when students share the text material.

### 13. Choose and use multiple forms of media to convey what has been learned.

- (E) Students research the various ethnic backgrounds represented in their community. They then present their findings in a pie chart, record popular songs of each ethnic group, and prepare posters to reflect each one.
- (E) As a final activity of a unit on the senses, students break into small groups. Each group chooses one sense to share with the class by creating a multimedia project. For example, one group fills a touch bag with different objects to feel, such as cotton and sandpaper; another tapes sounds ranging from an elephant's bellow to a mosquito's buzz. After sharing, the class discusses the importance of being attuned to our senses.
- (E) After completing a unit on communities, students write a song about their town, prepare a video on their town's chief attractions, and publish a text relating their town's history.
- (E) Following a study of African animal habitats, habits, and diets, students study the same aspects of neighborhood creatures, including dogs, cats, bats, squirrels, and raccoons. They produce a video with music and sound effects and prepare graphic charts of the animals' life cycles and lifestyles.
- (M) After completing a social studies unit on contemporary New Jersey, students create a time capsule in which they place selected prose and poetry, pictures, and audio- and videotapes to illustrate New Jersey today.
- (M) After a study of medieval warriors, students create a play about a medieval hero who conquers all. The play contains musical numbers, props, and painted sets.
- (M) Students gather data on the history of their house, neighborhood, or school. They then produce a video, photo scrapbook, or sketchbook to convey the history. Students also prepare a written script or annotations as part of their final product.



- (M) Students gather data on the history of their school system. They then produce a book and accompanying video to convey this history.
- (S) Using the Internet, each student locates a student in another New Jersey school district who is studying the same topic in literature, history, or science. With parental permission, the student pairs engage in dialogue about their learning, scanning pictures and articles to include in their e-mail correspondence.
- (S) After reading a play by Shakespeare, such as *Hamlet* or *King Lear*, students write a contemporary version set in their town and produce and perform it with sets, costumes, and music.
- (S) Students read Emily Bronte's *Wuthering Heights*. Half of the class works on turning it into an opera. The other half turns it into a play. Each produces a full-fledged production that is videotaped. They view and critique each other's videotaped production.

#### **14. Integrate multiple forms of media into a finished product.**

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- (E) Students choose a favorite fairy tale or folktale to script as a play. Each of five groups is responsible for writing an assigned scene, using all the conventions of play writing and performing its segment with props and sets.
- (E) After reading a story, such as Vera B. Williams' *A Chair for My Mother*, students create another adventure for the main character. They present their new adventure using a model that includes clay figures embellished with paint and other materials.
- (E) After reading a *Clifford* book, students use the library media center to research dogs either in books or on the Internet. They write their own stories about dogs and produce them on videotape.
- (M) As part of a study of New Jersey's wetlands, students research current and projected environmental issues concerning endangered species indigenous to the area. Then they make a collage of the endangered species found there.
- (M) As part of their study of Native American tribes, student groups present reports on assigned aspects of life within one particular tribe. Students must use a minimum of three visuals in their reports, such as a videotape, graphics from computer software, magazine or journal photos, charts, or personal art.
- (M) After reading several articles on life in the 21st century and viewing videos on the same subject, students write about their lives in the future, including where they will live, where they will work, and where they will travel.
- (M) As part of a study of rain forests, the class develops a chart showing raw materials and their derivative products. Each student researches alternative sources for a selected product and prepares a persuasive report that argues for using the alternative sources. Reports may include slides, photocopies, elaborations, or variations of the class chart showing extended understanding of the raw materials, product, and alternative product sources.
- (S) As part of a study of the Civil War, students read *The Red Badge of Courage* by Stephen Crane, listen to music from the era, and view parts of the Ken Burns series on the subject. They then write a five-day diary from Henry Fleming's point of view.

- (S) After viewing and listening to several recruitment campaigns for each branch of the armed forces, students write an essay telling why they do or do not want to join one of the branches.
- (S) After reading the script and viewing Arthur Miller's *Death of a Salesman*, a senior class is asked to modernize the play for today's audience. Students need to consider how current telecommunications would change the play and the family dynamics. The students are asked to produce a 90s version.

### 15. Evaluate media for credibility.

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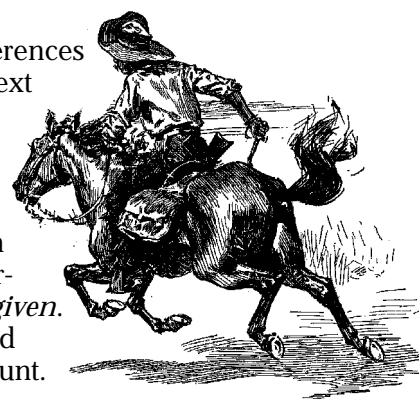
- (E) As part of a unit on advertising, students watch a video containing three or four cereal commercials taped by the teacher. Student pairs identify the appeals made to consumers and share their findings in class discussion. For homework, each student watches two or three commercials for sneakers, toys, or other products that appeal to children and then reports on the credibility of the appeals that were used.
- (E) Students compare the illustrations in several books, ranging from fantasy to realistic fiction to nonfiction. They discuss whether the illustrations help them predict the content, then whether the situations depicted could occur in real life. They also discuss the difference between fantasy and real life.
- (E) Each student collects two magazine ads for candy bars and brings the ads to class. Each student tells why one ad seems more credible than the other. After their presentations, students and the teacher develop a rubric for truth in advertising and apply it to another pair of ads that each student finds in magazines.
- (M) Each of four groups of students watches the evening news on a different channel. Each group identifies the network's lead story and point of view by listening to the language and observing the key photos. Students compare notes and discuss the biases they observed in the news.
- (M) Students collect and duplicate examples of editorial cartoons on the same subject from the *Wall Street Journal*, *The New York Times*, and one or more local newspapers. They then discuss how the different cartoonists reflect editorial positions on the same subject.
- (M) Students view a taped talk show, such as *Crossfire* or *Politically Incorrect*, that features discussion among guests representing a political spectrum. After the topic is announced and the guests are introduced, the teacher stops the tape and asks the students to write down their predictions of what each guest will say about the topic. After sharing predictions, the class watches the rest of the show and then discusses each guest's credibility.
- (S) Students research the history of television news from the days of Edward R. Morrow to today's prime-time news magazines, such as *Dateline*. Students address such issues as the blurring lines between editorial and advertising content. Each student prepares and presents an oral report with video clips to illustrate major points.
- (S) Students discuss their experiences with reading Internet messages posted by special interest groups and reasons for believing or questioning a message's credibility. With teacher guidance, students develop a checklist for evaluating message credibility and use it with three messages that they print out to share with the class.



- (S) Working in small groups, students collect several political ads from one of three media sources (e.g., print, television, or an on-line service) and write critiques of each ad's credibility. The group researches the factual basis for the ads' assertions in print and visual news resources. After each group shares its findings, the whole class discusses criteria for evaluating the credibility of political ads.

## 16. Compare and contrast media sources, such as book and film versions of a story.

- (E) In a unit on colonial American history, students listen to read-alouds about two Native Americans who helped the colonists, Squanto and Pocahontas. The students then draw murals illustrating these stories. At the end of the unit, students watch the Disney version of Pocahontas and compare and contrast their understanding of the history with the film's portrayal.
- (E) Students read or hear a teacher read-aloud about a famous Spanish explorer of the Americas. They either write several diary entries from the explorer's point of view or draw a series of illustrations showing his reaction to the New World. During discussion, they share their conclusions about the differences between the read-aloud and their version.
- (E) Students read *Yeh-Sen, A Cinderella Story from China* by Ai-Ling-Louie and compare it to the version that they know. Then they watch a tape of the ballet and compare that work to the two written versions. Students create a storyboard for one of the three versions.
- (M) Pairs of students select a current high-profile story from the news, sports, entertainment, or fashion world. For one week, they follow the story in print and on television, comparing the level of detail and breadth of coverage by the two media. The following week, each pair presents a brief report to the class.
- (M) Students listen to audiotapes of old Abbott and Costello radio shows. They then write their description of the comedians and favorite scenes and discuss them. Next, they view one of the Abbott and Costello films and compare how their conceptions of the comedians and favorite scenes changed as a result of their viewing.
- (M) After students read *The Yearling* by Marjorie Kinnan Rawlings, they illustrate their four favorite scenes and share their work with the class. Next, they view the film version and discuss whether the viewing experience altered their understanding of the novel.
- (S) After reading *The Scarlet Letter*, the class views two of the early film versions of the novel and compares the novel to each version. They discuss the strengths and limitations of each medium and the differences between the two films.
- (S) Students compare their experiences reading nonfiction media, such as magazines, with reading articles on-line. Later, they discuss the following questions: What physical differences do they observe? Does their ability to comprehend the text change as they scroll up and down, especially if they begin to branch out from the original text? Does their motivation for reading change?
- (S) Students studying the Western watch three versions from three generations: *Hopalong Cassidy*, Paul Newman's version of *Hud*, and Clint Eastwood's version of *The Unforgiven*. They then watch TNT's fact-based video on Westerns and compare the fictionalized Westerns with the factual account.



**17. Solve problems using multimedia technology and be able to browse, annotate, link, and elaborate on information in a multimedia database.**

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- (E) Students use an on-line service to research information on how to travel by bus from their school to a field-trip destination, such as Great Adventure or the Bronx Zoo. Based on that information, they plot the journey on a map, including direction, routes to take, and places to stop for food and fuel.
- (E) Students use the library media center to research verbal and visual information for articles on George Washington. Their goal is to prepare a class book on the real George Washington.
- (E) Using the Internet, students look up their own birth date to see what important events happened on that day. They then create a personal newspaper page with the important news stories, pictures, and weather report. Each member of the class prints out his or her front page and places it on the bulletin board.
- (M) While reading a novel or studying about the Civil War, students search the Internet for factual accounts concerning the role of African tribal leaders and American sea captains in the selling and buying of slaves.
- (M) Students select a topic to research on the Internet and in traditional sources, such as the Library of Congress system. They compare their findings and discuss reasons why one resource may be more appropriate than another for certain kinds of research.
- (M) As part of a unit on the American Revolution, each student selects the name of one signer of the Declaration of Independence to research on the Internet and in the library. Each student prepares a report about that one signer for a class presentation.
- (S) After identifying one or more of their postsecondary goals, students select three key words to use for initiating an on-line search for information about attaining those goals. Students then pursue their search on-line, noting educational, vocational, and personal routes to goals. Afterwards, they write an essay concerning how they could achieve their dreams.
- (S) During a study of the Transcendental Literary Movement in the United States, students enter names of key figures, such as Emerson and Thoreau, into an on-line search of the Internet. They research the influence of these individuals on other noted figures, such as Ghandi, and report their findings to the class.
- (S) While studying one work such as Milton's *Paradise Lost* or Joseph Conrad's *Heart of Darkness*, students browse the Internet for relevant material. Students use their research to write a report on current opinion of the work.

